



April 1986



**07 GLASS**

A quarterly publication of Ausglass  
The National Body of Australian Glass Artists



When I finally got the first copy of the Ozglass December 1985 issue back from the printers, the second thing I noticed was "where did the rest of the union problem go?" I then had a rather amusing vision of 400 people across Australia frantically flipping through the magazine all asking themselves (simultaneously, together and at the same time) "where did the rest of the union problem go?" No doubt, later on, everybody found out.

I have no intention of apologising about this (or that) state of affairs; enough to say that the proof reader has been fired. The next one should be more careful.

Organisation of the 1987 Ausglass Conference is well under way. This is the fifth conference that has occurred since Auglass' inception in Sydney in 1978. This symposium will offer a break from routine, a great opportunity to enhance old friendships and establish new ones, a perfect venue to learn new skills and to exchange ideas and slides. This really is looking quite exciting and as Dame Edna says "well worth the effort", (I just hope we can organise the weather). We'll be keeping you informed regarding the conference via this little magazine.

Julie Brand

## PILCHUCK: ITS UNIQUENESS

*Extracts from the report about Mezza Rijsdyk's experience at the Pilchuck Glass School, USA. July/August 1985. The complete report is available on request.*

Pilchuck is a unique glass school; its uniqueness lies in its isolation, organisation, intention and consequent emerging energy.

The following will illustrate the above.

Pilchuck is sited on an isolated, rural property. Few people have their own transport; public access is limited to open days; residents are asked to restrict personal visitors to a bare minimum; there is no television and all basic needs are catered for. This causes the outside world, with all its distractions and the everyday trivialities of life to become non-existent: a wonderful experience, and all energy can be focussed on creating, learning and interacting.

The working areas, as well as the library and communal spaces, are open 24 hours a day (on average used for 22) and you are stimulated to go out of your own working area and explore what is happening in other areas and courses. This means that, unless you are seeking peace and quiet elsewhere, you are living in an environment that continuously bombards you with glass and art oriented impressions, creative energy and different attitudes and work ethics which, all together, had an energising and questioning effect on me. In this environment it is hard not to be a wet sponge, squeezing out what was brought with it and soaking up the new, to return as an "over-saturated" one. I had to learn to accept and deal with the fact that there was more to soak up than I could possibly hold.

The overall impact of a session is very dependent on the artists (ie teachers, technical assistants, students, artists in residence and staff) participating in each particular session and the degree of this is not apparent until the session is in full swing.



The Pilchuck Lodge

Of the two sessions I attended each had a very different impact on me. This made me aware of the importance of attending more than one session in order to obtain a better and broader impression about Pilchuck.

Pilchuck is an "intense" environment. It can maintain this intensity only because of its organisation and location.

The school operates only for 3 months over summer per year.

These months are divided in a number of 2-3 week sessions, which consist of 4 courses and an artist-in-residence program. Teachers and technical assistants teach for not more than one course per year and most students attend only one session per year and if more, preferably non successive sessions. The short stay of both staff and students and the previous mentioned isolation make a very intense, explosive time possible which

holds the potential for a unique learning experience.

I experienced a certain, high paced rhythm formed by repetition of events which are basically the same, but always different in appearance. This made me see or become aware of things I might never have picked up on if these events had been spread out over a much longer period of time. The longer in Pilchuck, the more I became aware of this phenomenon.

For me, attending 2 sessions was just right. I could have missed out on a broader perspective on Pilchuck by staying for only one; yet 2 sessions on full power was the maximum I could have dealt with at the time.

Being in Pilchuck also means meeting artists and making friends from all over the world, becoming part of a "world glass network" which will facilitate and increase future options.

## EDUCATIONAL ENRICHMENT INSTRUCTIVE EXPERIENCES

In this part I will talk about the points following:

“taking in”; slide shows; glass blowing a beautiful and seductive technique; seeing through knowing and vice versa; artist-designer/gaffer communication; criticism; critique display; inspiring stimuli; documenting; dealing with a short intensive course; experiences on a personal level.

The first message, repeated on various occasions, was that Pilchuck is about TAKING IN, about getting exposed to as many different aspects of glassworking as possible; to collect as much information and see, interact and take in as much as you can bare, but be aware, there is more than you can take in.

From dealing with this I learned that some more conscious planning and deciding on priorities would have been appropriate and helpful in getting the most and the best out of Pilchuck.

An important part of the program was the daily slide shows, showing the work of teachers, technical assistants (TA's) and staff.

The work of the following artists was shown during my sessions.

*Session 3:* Fritz Dreisbach, Albinas Elskus, Robert Kehlman, Andrew Magdanz, Jay Musler, Judy North, Susan Shapiro, Amos Zook, Michael Aschenbrenner.

*Session 4:* Sonja Blomdahl, Ann Gardener, Michel Glacy, Jiri Harcuba, Lutz Hanfschild, Joachim Klos, Warren Langly, Jan-Eric Ritzman, Amy Roberts, Barbara Vaessen, Dana Zamecnikova, Carol Aquilano, Hanneke Fokkelman, Michael Jaros, Karyn Kozak, Liz Marx.

Attending daily slideshows at Pilchuck (and previous shows at the Canberra School of Art and other occasions) made me realise that presenting an interesting slide show is an art in itself. In this regard I noticed the following as being important:

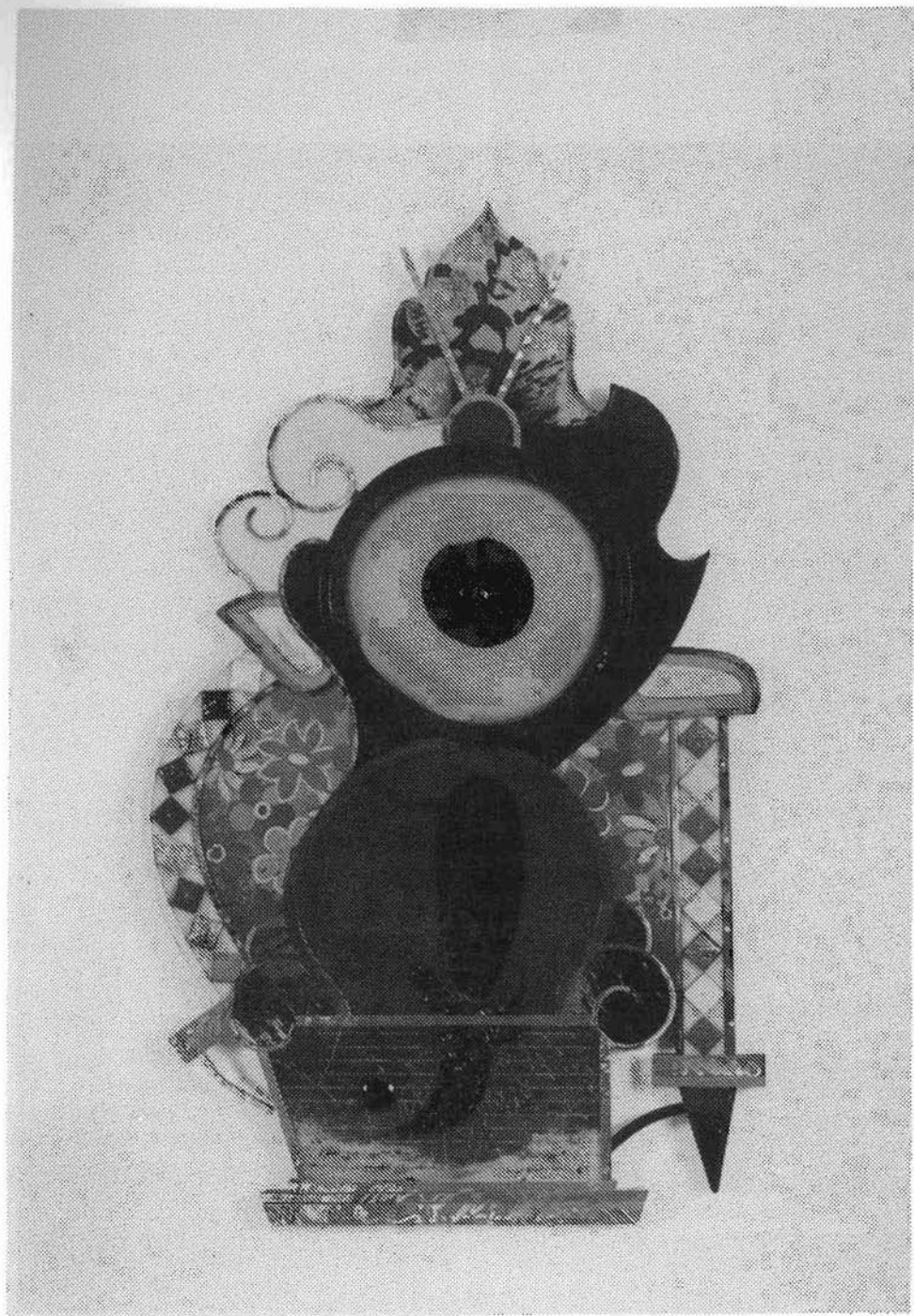
- when showing slides of and talking about one's work, to incorporate other related topics as well; for example, slides of sources of inspiration, work or activities inspired by the work, other interests of the artist etc. These slides in the right quantity will make the show more interesting and lively.
- the importance of the first and last slide, like the introduction and conclusion of a story.
- a fine sense of humour.

the following paragraphs describe some of my learning experiences, related to glass blowing.

Through the position of the hotshop in Pilchuck (i.e. heart of the school, meeting place, focus point, TV substitute etc.) and the magic character of hot glass it is really hard *not* to get seduced by the blowing-process and easy to forget that it is one of many glass working techniques and thus should be treated as such – as a means to an end. This end can easily be lost out of sight and approaching the medium from an artistic point of view, this is not what I'm after.

A beautiful, but also dangerous, property of hot/blown glass working is the immediacy. This can change one's attitude towards other, more elaborate glassworking techniques, a change not necessarily for the better.

Being in Pilchuck, the blowing process had me totally under its spell but I hope to be able to continue looking at its importance in the (for me, at any



Susan Stinsmuehlen 1984 22x36 inches

particular time) right proportion which will be possible through a strong awareness of the artistic or creative expression I am after.

It was interesting that, through handling the hot glass and learning about the blowing technique, I learned to see how the experienced blower used and dealt with the different technical steps and possibilities of the blowing process. The more I handled and knew about it the more I saw.

Over a period of time, circumstances were such that 3 experienced blowers blew a piece after the same design, drawn by me on paper. The result was 3 pieces, none of which had all the important features of the design; they were all different in size; were technically approached in different ways, recognizable in the end product; and interestingly the pieces clearly reflect the character of the different blowers.

My lesson was that if I want a gaffer or, in other situations, a crafts or tradesperson to produce exactly my design, I have to give him/her a clear technical drawing of the right dimensions and proportions and if possible and appropriate, discuss thoroughly my intentions in relation to the piece. I assume, the above will become easier when there is a continuing artist-designer/gaffer co-operation – more generally applicable experiences.

I saw many artists with a great hunger for good, constructive criticism, including myself, and very few people who mastered this difficult skill. I am of the opinion that it is important for artists to cultivate this skill. A skilled critical eye and ability to converse its observations is beneficial for one's own work as well as others.

Both sessions I attended were finished off with a critique, for which students

were asked to show (some of) their work. The little display, to be set up individually, was done in various ways. Observing these displays and listening to the critique I concluded that the most successful displays were those that, besides the produced pieces, showed other related work, and radiated the artist's work ethic and individuality and through this portrait a personal and therefore interesting picture about the artist.

The above is something I'd like to be more conscious of in possible future critique displays.

Another matter that was given attention was the importance of collecting or documenting sources of inspiration but primarily to be aware of which stimuli of these inspiration sources you're really responding to. These stimuli can then be added to your own artistic language and used in a personal way when appropriate or desired.

A new skill that I was confronted with was that of documentation; a valuable skill about which I learned a lot through having to deal with it and through my mistakes. Pilchuck was my initiator for this skill and I will carry on and cultivate it in the future.

I went to Pilchuck as a student with very high expectations and thus was very critical about the courses, the way they were taught and my performance as a student. On this level I learned much from activities, interactions and communication that did not happen on the part of both students and teachers. The courses are very short and thus don't allow for "sitting back and slow changes" but ask for a high level of good communication and feed back from both sides. This is only possible when the students are very aware of what their expectations are and are prepared to air them and the lecturers



Susan Stinsmuehlen, Janice Enns & Barbara Laffey

have prepared a well considerate program geared to a short intensive course with regular critique and feedback sessions about the work and the course in general.

In addition to the above mentioned experiences I learnt about my work, its direction and ethic, myself as a person the way I dealt with the residential lifestyle and large numbers of new contacts, my temperamental confidence and my strengths and weaknesses.

I had been verbally confronted with many of the above issues before going to Pilchuck, but in Pilchuck the verbal information was transformed into an experience which had a much larger impact. To me experience is a powerful and effective way of learning.

The "instructive experiences" described have not been elaborated on in this report. I will write a supplement, elaborating on these experiences. This will be for personal documentation, yet in my presence, it will be available for sharing.



# WOMEN STAINED GLASS ARTISTS OF THE ARTS AND CRAFTS MOVEMENT

An exhibition at the  
William Morris Gallery  
7th December 1985 - 2nd March 1986

*"Glass Painting has of late years received a great impetus in this country, and women are taking their part with men in the front ranks of the new movement; though it is probable that twenty years ago there was not among artists a single woman glass painter."*

From the programme of the 'Pageant of Women's Trades and Professions', 1909 Congress of the International Women Suffrage Alliance at the Albert Hall.

By the 1900s the Arts and Crafts Movement had radically transformed the craft of stained glass in Britain and Ireland. Emphasising the contribution of the individual artist-craftworker, it broke away from the restrictions of commercialism in the applied arts. Typical of these restrictions had been the exclusion of women from all but a very limited involvement in stained

glass work as occasional freelance designers of windows. When Mary Lowndes (1857-1929), stained glass artist, Chairman of the Artists' Suffrage League and author of the quotation above, began her career in the 1880s, she set out to learn the whole craft of designing and making windows. By the later 1900s her example had been followed by scores of women trained at progressive art schools, such as the Royal College of Art and the municipal art schools at Birmingham and Dublin.

The exhibition "Women Stained Glass Artists of the Arts and Crafts Movement" is the first to be devoted to the subject. It will feature the work of women active in stained glass from the 1890s to the 1950s, all of whom were developing the Arts and Crafts tradition of stained glass work established by Christopher Whall (the subject of a major exhibition at the William Morris Gallery in 1979).

Consisting of stained glass panels, full size cartoons, sketch designs, drawings and photographs, the exhibition will include material relating to a number of major commissions, such as Wilhelmina Geddes' great rose window at Ypres Cathedral, Margaret Rope's windows in Shrewsbury Catholic Cathedral, the complete scheme of glazing by Mabel Esplin and Joan Fulleylove at Khartoum Cathedral, Caroline Townshend's apse windows at Rockhampton Cathedral in Australia, and Veronica Whall's continuation of her father's glazing at Gloucester Cathedral.

An illustrated catalogue will be available to accompany the exhibition.

The exhibition has been organized by the William Morris Gallery with financial assistance from the Glaziers Trust of the Worshipful Company of Glaziers and Painters of Glass.

*Catalogue of an exhibition at the  
William Morris Gallery  
7 December 1985-2 March 1986*

This is the first published study of the work of women stained glass artists in Britain during the period 1890-1950. It includes an introductory essay on the impact of the Arts and Crafts Movement upon stained glass work and the encouragement it gave to women to take up the craft, details of over 200 exhibits (stained glass panels, drawings, designs and cartoons) and short biographies of the fourteen artists features in the exhibition:

Mary Lowndes 1857-1929  
Florence Camm 1874-1960  
Mabel Esplin 1874-1921  
Margaret Chilton 1875-1962  
Caroline Townshend 1878-1944  
Margaret Agnes Rope 1882-1953  
Lilian Pocock 1883-1974  
Joan Howson 1885-1964  
Marjorie Kemp 1886-1975  
Joan Fulleylove 1886-1947  
Veronica Whall 1887-1967  
Wilhelmina Geddes 1887-1955  
Rachel Tancock 1891-1961  
Margaret Aldrich Rope 1891 -

In the case of most of these artists, this is the only published source of information about their careers.

As well as ecclesiastical work, commissions for large and small scale secular glazing are documented.

28 pages plus 8 pages of illustrations.  
ISBN 0 901974 22 6

If you wish to obtain one of these catalogues send a cheque to the value of £5 sterling to the William Morris Gallery. This price includes air mail postage & packaging.

# LETTER TO THE EDITOR

Dear Julie,

Please, please when are we going to receive the documentation of the last Ausglass Conference. It is now 12 months since I paid the money for this publication, which was promised within a few weeks.

In at least one of the workshops I attended it was stated: "Don't worry about copying all this down, it will be printed in the Documentation of the Conference". So where is all this information and when are we likely to receive it?

On a happier note – I like the format of the latest magazines. I am a bit unhappy about this union business. Though, one question is in reference to tools of the trade, does this mean that any member of the FFTS who uses a pencil, for any reason, must now join the Artworkers' Union. This would certainly boost their membership. I do the odd stained glass panel for private homes and wouldn't average a wage of \$11 a week. How does one then afford the union dues, or the super payments either?

I am looking forward to the next magazine. Cheers.

Gwen Ford,  
PO Box 422, Civic Square, ACT

Dear Gwen,

The Sydney Conference documentation is almost to the posting stage. Any week from now you should receive it.

Editor, via Michael Keirghey

Dear Editor

I am writing in order to introduce our company Camden Glass Service to your members and readers. The company had its beginnings as a glazing firm some eight years ago and since then, has grown into a solid medium-sized company that has put tremendous effort into importation and distribution of glass related products. Camden Glass Service is completely independent with our Managing Director Mr Tony Spillane taking an active part in the day to day operations of the business. Camden Glass Service prides itself in providing quality merchandise and service at competitive rates to ensure continuity of supplies for your craft.

Recently, we were appointed Sole Distributors of the Spectrum Glass range for NSW, ACT, QLD and NT. Added to this we have and are in the process of importing European Cathedral, Desang Antique '75, Sahara Glass plus a host of accessories including Bevels, Foil and tools.

Chris Moorman who is looking after our Stained Glass Department is presently preparing samples and information for your convenience and future use. Price lists are available and Chris will be delighted to hear from you.

We naturally seek your input into what your marketplace needs are, and we will make every effort to satisfy these.

Yours faithfully  
A J Hine , General Manager  
Camden Glass Service

# 'EXPOSITION' REVIEW GLASS ARTISTS' GALLERY

The recent exhibition titled 'Exposition' at the Glass Artists' Gallery in Paddington presented a new phase in Maureen Cahill's work. On display were a series of panels suitable for intimate domestic spaces using fused and kilnworked iridescent glass. This work is a departure from her floating *sculptural forms which are known as* her larger installations.

The work is more tightly disciplined dealing with formal relations in two dimensions. This self imposed limitation, together with the use of iridescent colour and layering of glass throughout the work gives a unity to the show.

The exploration of new areas is a rewarding process, but in the short term often leads to a fresh set of technical problems which demand attention. For example, one panel consists of large flat sheets of iridescent glass with the corners peeled back to reveal a protruding central form. These turned back edges lack the crisp finish so necessary when dealing with formal elements. In the smaller works the same technique is used successfully, allowing the eye to travel comfortably over the surface of each panel.

In this work Maureen has also extended the wall pieces with the arrangement of a series of glass forms flowing down the wall and on to the floor. The move from two to three dimensions and change from the iridescent to clear glass is not entirely

integrated. However, it is an interesting concept (developed by a number of artists in *Perspecta* at the Art Gallery of N.S.W. and on view some time after Maureen's show) which, given time, Maureen will resolve.

Other panels rely on segments of colour which move across the surface in a painterly manner. Such an approach may relate back to her initial training as a painter. It is worth noting here that Maureen continues to exploit the special quality of glass which gives the work a character not possible in another media.

Some of the most successful panels suggest an ambiguous element – a sense of something going on below the surface. The quality of translucency inherent in glass makes it a well suited medium to convey this feeling.

Maureen has avoided the trap that a number of craftspeople fall into, when shifting from their craft based media, to work as painters or sculptors. Too often the intrinsic qualities of the material and attendant practises and concepts are forgotten in the rush to make weak aesthetic statements in the fine arts tradition.

The use of sterling silver wire in some of the panels is an interesting combination of two different media. The wire becomes a line drawing over and outside the panels, sometimes resulting in what is little more than surface decoration. At other times, it provides an essential refinement of detail and a hard edge to the seductive quality of glass.

Maureen is one of Australia's most original glass makers. This exhibition confirms her abilities and suggests that she will continue to push the boundaries of glass into new areas.

Darani Lewers  
Jeweller

GAYLENE ALLAN  
AND LORRAINE  
BODGER: AN  
EXHIBITION OF  
CONTEMPORARY  
FLAT GLASS

Blackwood Street Gallery  
Meat Market Craft Centre  
November 1985

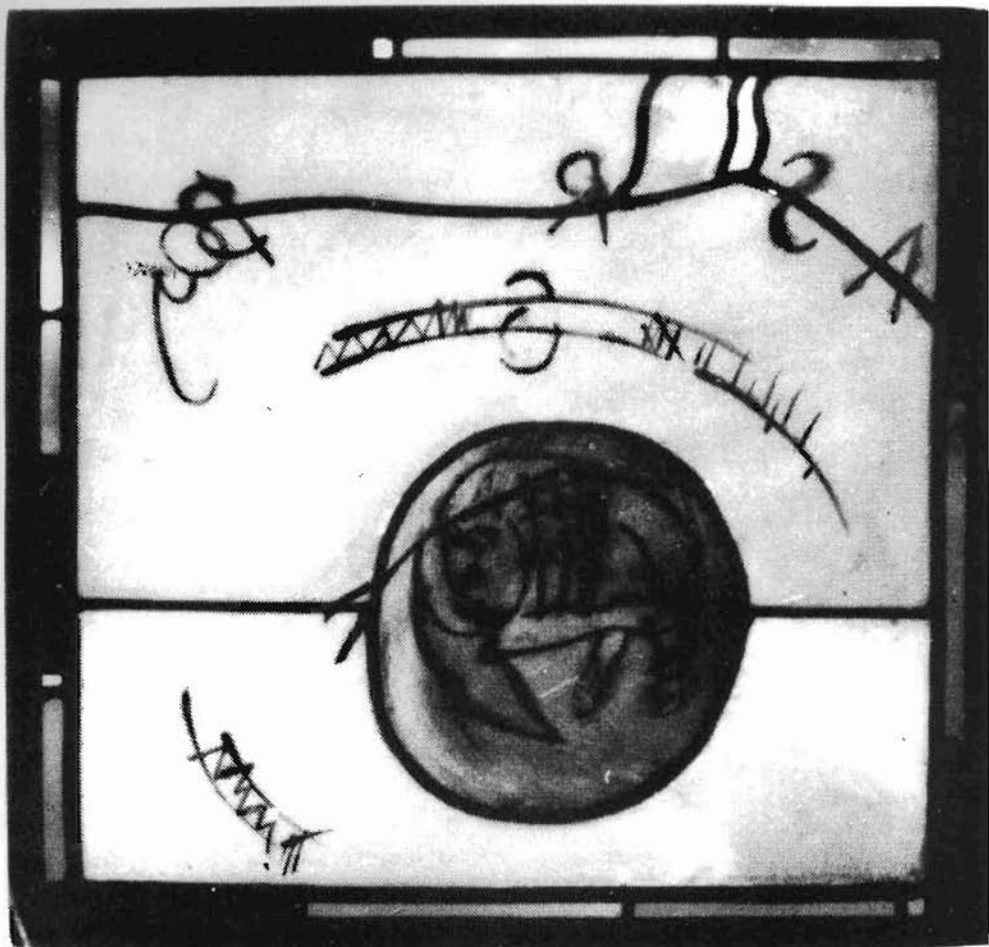
*Enza Sgroi and Stephen Smith*

This exhibition revealed two distinct personalities, two avenues of technique, two states of mind.

Gaylene Allan has progressed from her earlier extremely dark works, into the current collection's brilliant use of colour and fine sense of tonality. The large, simple and planar expanses of earlier panels have been replaced with small, intimate panels, detailed with interesting form and strong dedication to subject. The mood is spiritual and the subject matter ranges from decadent through to innocent and even religious themes. Imagery from earlier work recurs in the form of musical notation in 'The Dancer' and 'Listen to the Wind'.

Especially appealing were the series of six miniatures, complementary and representative of the progression of design in the entire collection. Gaylene uses lead in the traditional manner; staining is the focal point.

Of the larger works, 'Aquatic Bliss' displayed a beautiful sense of colour and form. Its intimacy conveys the fertility of the figures whose rounded forms suggest maternity. 'Dreamer' adequately portrays a cerebral and whimsical notion of acropetal fantasy, divided into three sectors: the immediate, the metasystematic and the subconscious.



## Forgotten Dreams.

Lorraine Bodger

Lorraine Bodger's work, by contrast, focussed on naive subjects of child art. Her panels boast exploratory use of lead in the division of subject and background. The use of colour hails from a child's palette – primaries against a very dark or very light background, few secondary colours and a staining technique subordinate to the leaded lines and coloured glass. However, the simplicity of subject is imbued with a deeper meaning – note the 'womb with a view' encapsulating the subject in 'Forgotten Dreams'.

'Nicole's Clown', with its bunch of balloons adding a vibrant secondary subject, yields gaiety and warmth typical of Lorraine's work in general.

Both artists' works were displayed to advantage, well lit, well hung, well framed. The duality of this exhibition's panels proved mutually beneficial and complementary. 'The Windows of the Mind' realised the juxtaposition of the naive and the spiritual, the two exonerated states of mind in what has become our increasingly perplexed environment.



Dreamer

# VICKI VIDOR

Distelfink Gallery, March 1986

*John Greig*

It has been said that all things are permissible but not all things are helpful. The recent solo exhibition of pretty and decorative flat glass panels at Distelfink by Vicki Vidor certainly could be seen as unhelpful to the momentum of the contemporary glass movement. At this time with degree courses available in glass studies, and with an independent studio movement, many capable flat glass artists are working with difficulty to have their medium accepted as having both Gallery and new Architectural Applications and yet with solo exhibitions being so rarely offered it is extremely disappointing to find here so much lightweight work being shown. It is rather like offering fairy floss to a starving family and it must dilute the reputation of the three dimensional or craft exhibition circuit.

The panels themselves were at first glance, pleasant light toned graphics rather reminiscent of the inexpensive, mass produced oriental paraphernalia in the "Pictures of the 'FLOATING WORLD'" genre. The imagery seems utterly derived from the Japanese print but when translated into copperfoil glass with little re-interpretation the potent refined simplicity and poignant subtle colours are in jeopardy.

The Kimono and the stylised Japanese face re-occur with some attempt to give complexity to the images by playing upon the folds and enlarged details of Kimono geometry. Lightly contemplative plant forms predictably appeared also, combined with almost op-art games of grids and colours.



The panels ranged from book size to around one square metre and usually contained one highly keyed image in about three colours suspended on a field of clear glass each within a crisp shiny aluminium frame. Some patterned etching, painted, unfired linework, cold colours compressed between double layers of glass and painted illustrations (eg. a tiger) double glazed over a background grid of coloured glass supplied the technical vocabulary throughout.

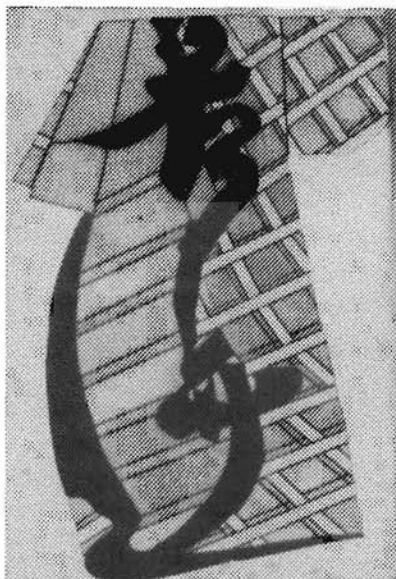
On the level of craft credibility I felt that the strong variation in the width of the joining copperfoil lines and their often uncertain curves detracted from the presence of the images and that their silver colour put them in direct battle





with the sharp rigid aluminium frames which were also silver. In one instance, "woman combing hair", the curve of the top of the head fell behind the frame and gave a clumsy cut-off look to the head. With the large delicate copperfoil panels some frame is a structural necessity but it should be designed appropriately. The large globs of silicon gel used to cement the glass into the frames looked obvious and awful especially looking through the gallery windows at the back of the panels which presumably could also occur in their eventual display destination. Again this question of framing is important for if we are going to frame up the work and market it like paintings then it must be done convincingly and with full design integrity or we will look out of place. Flat glass, being a medium of light, is often seen from both sides.

Vicki Vidor obviously has a strong graphic or decorative sense of design but when compared to other potent work being done in flat glass like David Wright's Birth Series or the under-exhibited work of say, Gerhard



Emmerichs, Ivor Otle, Ede Horton, Berin Behn and others she needs to take herself courageously into more creative areas.

To be blunt, at this stage Vicki's work belongs in a middle market interior design or craft shop rather than in a craft "Gallery". It would have been better for this rare glass offering to be from a more developed hand. Underdeveloped concepts and questionable finish as in the chipped glass edges of the tricky little triple glazed fan can only serve to dilute the standing of Artist, Gallery and emerging art form.

I'm not interested in hiding behind the power of the printed word as the mighty judge and only arbiter of taste in contemporary glass but neither can we work in a genteel silent vacuum and in terms of the ubiquitous Art/Craft, Gallery/Architecture debates an honest ongoing discussion is more helpful than simply turning the other cheek and passively accepting that Gallery Directors and others (including critics) make decisions that affect both our art and our livelihoods.

# T & K STAINED GLASS AROUND AUSTRALIA

T & K Stained Glass around Australia with their innovative policies being introduced, feel now that the dust has settled, it is a good time for us to advise your magazine and inform your readers of events, past and present at T & K Glass.

Firstly, T & K Glass' commitment to the Stained Glass industry is to offer a professional service that the glass trade comes to expect from the Market Leaders. With nineteen branches around Australia, we now have an excellent distribution system to service our wholesale clients.

Our new Price List, Glass Catalogue and Product Knowledge Brochure have been issued and work has commenced on the publication of the Catalogue of Entire Stained Glass Products.

T & K Glass are involved in promoting the Stained Glass industry with Exhibitions already planned for the next twelve months.

During the last two months our major supply branch at Clayton has undergone a dramatic change for the better with inspection of all glass now available on our warehouse floor, plus

continued support from our overseas suppliers in America and Europe which has been ensured with visits during February of Gary Hollender of Hollender Glass and Principals of St Just, Vegla and Desag.

Now is the time for all our clients and friends to visit our new look Stained Glass department and view first hand our large range of glass.

Mike Taylor, Manager of Moorabbin Glass, Stained Glass Division, recently visited our premises and was amazed with the changes that have taken place and the huge range of glass now available on display at our Clayton warehouse. Mike also said, "It is pleasing to see price lists and catalogues being issued to the Stained Glass industry; 'ensure future supplies to our Industries.' "

T & K Glass will continue with their innovative policies in the Stained Glass industry, which will ensure further development and awareness of glass as an authentic form of Art and Culture.

Tony Dalton  
National Sales Manager  
T & K Stained Glass

# ENGLISH SPEAKING UNION STUART DEVLIN AWARD

A current exhibition offers a staunch challenge to the still actively debated view that unpretentious, no-nonsense functionalism is the true, abiding and central concern of the craftsman. Undoubtedly, an advocate of that point of view would have a large axe to grind with exhibitors in the Meat Market Craft Centre's exhibition – the 'English Speaking Union Stuart Devlin Award'.

The axe-grinding stems from the fact that these craftspeople have boldly extended the parameters of their respective disciplines. In most cases this deliberate straying from the path of convention is in the interests of greater personal expression and a heightened sense of stylistic invention.

This year's winner of the prestigious English Speaking Union Stuart Devlin Award is *Lise Cruickshank*. The Award exhibition – nicely installed in the central bay at the Meat Market Craft Centre – demonstrates high levels of achievement by twenty-seven Australian craftspeople. Selection of artists for these awards is made from the ranks of those brave souls who have chosen to attempt to make a living from the full-time practice of their art. And we must deduce, from the calibre of work on view, that potentially stifling market pressures don't, necessarily, dim the flames of serious expression and daring experiment.

This is witnessed, in particular, in the Award exhibits by the winner, *Cruickshank*, whose tiny, sophisticated tapestry panels and brooches appear to draw upon various modern art

movements – a few recall the collage look of much British Pop Art while others evoke notions of the floating, dislocated, angular shapes of Russian Constructivism. Surprisingly, it is Russian Constructivism, again, which seems to inform the delicate, geometric and frosty glass panels of *Rob Knottenbelt*. Here is an enigmatic artist and one simply has to look at his impressive but midly incongruous presentation in the Award exhibition, to immediately grasp the sense of whimsy and eccentricity which distinguishes most of his work. Alongside his neat Constructivist wall panels are some thoroughly expressive, totally absurd and rather effective assemblages of glass rabbit ears, casts from old bottles, shattered fillets of ruby glass and other extraneous fragments. Also nearby – and still part of *Knottenbelt's* display – are some highly refined, elegant bottles, paperweights and vases.

Not without humour – but of a more subdued kind – are the exhibits of another glass artist, *Warren Langley*. His fused forms lend themselves equally to functional bowls as they do to his colourful, sculptural pieces and mock-gaming boards.

The woodcraftsman, *Barry Mills*, shows two impeccable box/containers and the 'Tall Table with Cabinet and Bowl' which is at once an elegant piece of blond wood furniture and austere sculpture. *Carlier Makigawa* is represented by some immensely subtle papier mache brooches applied with gold leaf and graphite. The potters, *Patsy Hely* and *Greg Daly*, show work which is a real development of their respective and familiar styles – *Hely's* polka dot tea and coffee sets are as fresh and entertaining as ever and *Daly's* large platters have dramatic glaze effects suggestive of great atmospheric turmoil.



Nick Mount/Budgeree Glass  
English Speaking Union Stuart Devlin Award

This is a well-curated and highly recommended exhibiton.

Geoffrey Edwards Curator National Gallery of Victoria

*Transcript from ABC Radio programme 3AR "Arts View" December 1, 1985.*

## ARTICLE BY CEDAR PREST



Cedar Prest at home

By way of introduction to this series of articles, I wrote to several people who work with glass around Australia, asking them what they've been doing for the last half year or so, the result of which follows

As the lovely motherhood show draws

to a close, life for me at 45 is full of exploration and wonder. I'm happy and responsible for my own life and decisions again.

I thought about priorities and took some action. Regular swimming and yoga, massage courses and applying for a personal development grant which would release me from the routine of regular studio commissions to work seriously on a project called "Waves of Settlement in South Australia". It all happened and I've achieved something valuable ... I've learned to relax!

The project is ambitious but I wanted a challenge to both the mind and the crafts. It takes five geographic locations and the life of an ordinary person from each at a significant point in our history. It explores the parallel of their personal ups and downs in existing with the natural cycle of good and bad seasons on the land.

An important component is their own perceived relationship to their land. Having been regularly involved with Aboriginal people of late, I am interested to research the sensitivity of the settler to the land. Does Australia have a similar presence for all of us who chose to spend time living close to a part of it? We all acknowledge the pull of the place where we grew up, but is there more?

It won't be just a 12 month project. There's a lot of fascinating research to do and absorb, site visits, talking to residents. Finding the right examples and then working out a simple visual method of presentation. This really is a designer's nightmare. Something which can be understood in the Festival Centre but which can also be split into its regional parts and taken back into some local hall. Too much artifice and lack of accuracy could spoil the show at this level.

Interpretation is involving me in the exciting craft of papermaking. I visited wonderful people after Auglass on my way home and have been to two workshops during the year. Natural materials from the landscape are being used to produce fibre papers from which to build locality models.

I have continued my involvement with the cause of access for regional people to the arts through being re-elected to the Arts Council of SA, speaking for them at regional seminars and being elected to a government working party charged with developing the Murray Edmonds Report for action.

Two community art projects ran during the year, a multi-media hanging at Maitland on the Yorke peninsula and a follow up to Arduen at Yirara College in Alice Springs. Here I worked in the red sand with local stones to develop Aboriginal designs in a paved courtyard.

Studio production involved 5 churches, 11 private house sets and 6 exhibition pieces. The windows for the Church of England in York, WA, are my first collaboration with Robert Juniper.

So it's been a period of transition and exploration, bringing together my interests in Australian history and environment, photography, drawing and painting. This I believe will lead to a more mature expression in glass. My vision has always been in bas relief with the light painting the landscape features in the moulded or blown glass.

I may be physically isolated here but I want to be *in* the country. It has an eternity which is more profound than all the fine art flashes on the international media scene. Time will see the recognition of the validity of an expression of the Australian landscape in glass. Witness the current enjoyment of 'Golden Summers'.

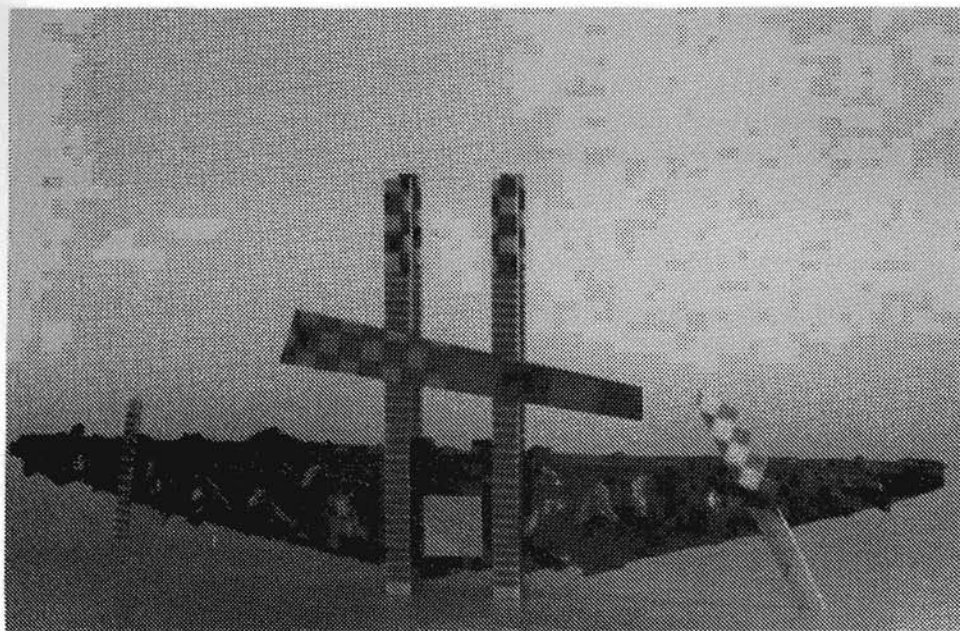
Cedar Prest

Neil Roberts appears to have felt the need to keep an eye on the governing powers of Australia in the ACT and is "stuck in the middle of trying to buy this old factory in Queanbeyan, more addresses yet again and trying to remember which toothbrush is packed in which box. And my last 6 months have been spent living out of said boxes in an office above a motor bike repair shop. The closest I've come to any glasswork is a few drawn images on broken laminated sheets."

Good luck with all your transactions Neil and we'll be looking forward to seeing your next glass projects.

#### ARTICLE BY WARREN LANGLEY

What can I say in response to a request for some words on the past 6-12 months? Suffice it to say that my normal manic work and experimentation load has not altered despite the fact that most of the past 2 years have been spent in Japan, the USA and Great Britain. The period in the USA was largely spent as artist in residence at the California College of Arts and Crafts and a short period as Teaching Assistant for Paul Marioni at the Pilchuck School. The invitation to fill these positions was supported by a grant from the Crafts Board of the Australia Council and was, for me, a period of intense work and experimentation into some techniques for fusing glass in a three dimensional format. I have called this process "fuse-cast" for want of a better description. Largely as a result of this work I was invited by the British Council to give a lecture tour of most British Art Schools with glass programmes. This I undertook in early 1985.



Warren Langley 1986 "Druid Site" fused glass 750mm wide

1985 began well with offers from Heller Gallery and Habasat Gallery, among others, to handle my work in the USA. Also at this time I found that I had been awarded the Saxe Award, a prize awarded annually on committee assessment of a body of work. This award manifested itself as an invitation to return to the Pilchuck School again in 1985, this time as artist in residence. This year I have been invited to return as a faculty member where I will teach a course on experimental kiln techniques.

One of the reassuring aspects of my period in the USA was the awareness that Australia is at the forefront of those areas of glass making involving kiln techniques. It is an area in which we are already strong and which I believe we should foster. There is a great interest in some of the processes which myself and others here have pioneered and throughout my travels I could not help

but feel that every success or recognition which I gained was indirectly a recognition for my friends and colleagues back home. I think that the greatest success of the past year was the exposure or attention I was able to create for Australian glass.

Currently, I am back in my Manly studio, working furiously on "Druid Sites" for an exhibition at Robin Gallery in July this year. The "Druid Sites" are large (up to 1 metre) fused sculptural forms reminiscent of shrines or altars and which evolved from my current obsession – the standing stones of the British Isles. Although the pieces bear little direct visual reference to their inspiration they are the product of the ingestion of vast amounts of literature, sketches and site visits which I made in early 1985. As usual the work is more content based than form based.

Warren Langley

## GERMAN GLASS ARTIST TO VISIT CHISHOLM

Chisholm School of Art and Design will host a very important guest this month. Professor Johannes Schreiter who holds the Chair for Design at the Academy of Fine Arts in Frankfurt/Main, West Germany, will be the first visiting Fellow to come to the School of Art and Design. Professor Schreiter is well known internationally for his outstanding contribution to innovative stained glass. He has been a leader in this field for nearly 30 years in Germany. Professor Schreiter will hold a design workshop for 30 students in the ceramic design area from Wednesday, March 12 to Tuesday, March 26, 1986. He will give a public lecture with slides on "The Genesis of the Heidelberg Windows" at 8.00 pm on Wednesday, March 19 in Lecture Theatre 2.18 Caulfield Campus.

The designs for the Church of the Holy Ghost in Heidelberg West Germany were commissioned some 6 years ago. Their radical design, including elements such as The Lord's Prayer in 6 languages and modern day traffic signs gave rise to a storm of criticism. At the centre of the debate lie the questions:

*What is public art "allowed" to look like?*

*Who dictates the terms of "modern art"?*

The School of Art and Design invites you to attend this important lecture and extends a warm welcome to all.

Klaus generously invited and accepted 6 Ausglass members into the Schreiter workshop. They were:

Berin Behn, SA  
Frans Kat, SA

Daunet Heery, NSW  
John Grieg, VIC  
Wolf Jansen, NSW  
Jan Aspinall, SA

All the very best to the workshop participants, organisers and Professor Schreiter from Ausglass.

Unfortunately, this issue did not appear prior to this lecture, but it was a thought provoking, important and therefore beneficial event; not to be soon forgotten by those present.

## HUMAN INTEREST

Congratulations are due to new parents in both Melbourne and Sydney; Ruth and David Turner had a little girl as did Shirley and Greg Gibson from Sydney; and Nerissa Haarhoff and Les Baxter had a son. All the best to the new arrivals.

## AVAILABILITY OF THE BLACKWOOD STREET GALLERY DURING THE AUSGLASS CONFERENCE

The Blackwood Street Gallery is situated within the Meat Market complex in North Melbourne. It is a leased gallery space available to Ausglass members from January 9-30, 1987, hence during the 1987 Ausglass Conference. It is the responsibility of the exhibitor to entrepreneur the exhibition at a cost of \$180 for the three weeks of the show. Installation of the show would occur on January 8 and dismantling on January 31, 1987. Any further enquiries to be directed to Julie Brand, 76 King William Street, Fitzroy 3065.



AMENDMENT TO  
RICHARD  
MORRELL'S  
BATCHING  
RECIPE  
PUBLISHED IN  
OZGLASS  
DECEMBER 1985

As some of the more astute Ausglass readers may have noticed, there was an omission from Richard's recipe as published in the last Ozglass issue. It should have read as follows:

Silicon oxide (sand)	70	kg
Dense Soda Ash	24.1	kg
Potassium Nitrate	4.3	kg
Calcium Carbonate (whiting)	13.2	kg
Aluminium Oxide (aluminium)	1	kg
Dehydrated Borax (dehybor or pyrobor)	2.9	kg
Cerium Oxide (cerox)	0.35	kg

This gives a glass of the following approximate composition:

SiO <sub>2</sub>	70%	CaCO <sub>2</sub>	10%
Na <sub>2</sub> O	15%	Al <sub>2</sub> O <sub>3</sub>	1%
K <sub>2</sub> O	2%	B <sub>2</sub> O <sub>3</sub>	2%

AUSGLASS  
DESIGN REQUEST

During the 1987 Ausglass Conference, T-shirts and moulded glass paperweights will be available for sale. We are seeking innovative, creative and exciting designs for either or both. The only stipulation is that the copy 'Melbourne 1987 Ausglass Conference' be used and obvious.

If you would like to contribute designs for selection for either or both of the above items, could you send ideas to: Julie Brand 76 King William St, Fitzroy, Victoria 3065.

REQUESTS FOR  
SLIDES

From time to time Ausglass is asked to forward slides of various Australian glass-workers' work to specific individuals to be shown for specific purposes. It is quite awkward to actually organise this given the type of organisation that Ausglass is.

What we would like to suggest is perhaps that the person who wishes to obtain these slides goes to their respective Crafts Council Resource Officer and inspects the relevant slides themselves within that collection. The next step would be to approach the glassworker directly and request slides in that manner.

We have found that speaking directly to people seems to bear more successful results than using mediators.

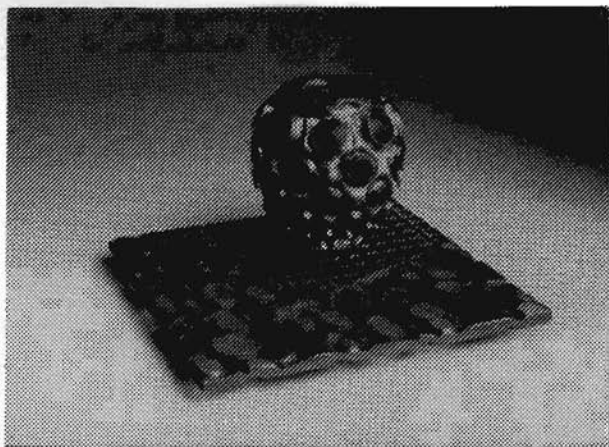
QUOTE OF THE  
MONTH

*"If every person had a part number I'd remember them, but I'm awful with names."*

Female engine stockist for an internal Australian aircraft company.

ERIC LOVELL  
TOUR

Unfortunately this tour has been cancelled due to various changes within the glass industry. Should anything further be planned we'll keep you informed.



Michael Glancy

## ALICE CRAFT ACQUISITION 1986

The "Alice Craft Acquisition" is to be held again in Alice Springs in May – from 16th to 25th of the month.

Judge for the annual exhibition for this coming year is Mr Terry Eyre, Co-director of a private gallery, "Studio 20" which is situated in Adelaide.

Acquisition monies of \$3,000 in total will be offered in various awards to craftspersons whose work is acquired. Any pieces acquired will be included in the Permanent Collection of the Alice Springs Division of the Crafts Council of the Northern Territory, which is housed at the Araluen Arts & Cultural Centre.

Craft in any medium will be eligible for entry, and conditions of entry are provided on the Entry Form.

Closing date for entry forms is 25 April, 1986.

Further information and entry forms may be obtained by contacting Cecily Bree, Crafts Officer, CCNT Alice Springs Division, P.O. Box 85, Alice Springs, NT 5750. Phone (089) 52 4417.

## EVENTS

The City of Footscray (Victoria) is holding an 'Art Acquisition Festival in Glass' between June 3-13, 1986 at the Footscray Town Hall.

This festival is not an 'Art Prize' in the ordinary sense of the term; it is a national exhibition from which up to \$2,000 will be spent to acquire glass. More information can be obtained by writing to the:

Town Clerk, P.O. Box 58, Footscray, Victoria 3011.

Entries have to be delivered to the Footscray Town Hall by Thursday, May 29, 1986, so suggest that you obtain entry forms as soon as possible.

- Alice Craft Acquisition 1986
- 1986 New Zealand Society of Artists in Glass Conference.
- National Craft Acquisition Award Exhibition 1986 – Craft Council of the Northern Territory.
- 2nd International Glass Symposium.

1986  
NEW ZEALAND  
SOCIETY OF  
ARTISTS IN GLASS  
CONFERENCE

*28 June – 2 July (inclusive)*

The conference is divided into two parts – hot glass and flat glass.

The hot glass portion will be held at Sunbeam Glass and it is envisaged that participants will number about 25. Overseas guests will include Billy Morris and a partner both of whom have been heavily involved at Pilchuck and are both well known for their own work and for executing Dale Chihuly's basket series.

As well as providing for a social get together it is hoped that the workshop side of things will be more participatory than in the past and to this end participants will be asked to bring a mould with a small show planned at the end with the theme "Mould Blown Glass". Conference fees will be \$NZ340 with 6 nights accommodation or \$NZ260 without accommodation.

Facilities at Sunbeam include 2 lehrs, 2 colour tanks, a 400lb clear tank, glory hole and cold working equipment.

The flat glass side of this conference will be focussing on New Zealand to catch up with what people have been doing in glass around the country and to make new and interesting professional contacts. Well-known New Zealand guest speakers, who will include top architects, artists (several mediums), and art critics/historians, will encourage debate and discussion. Forum debates on Art in Architecture, slide shows of recent international work, model building and overlapping events with hot glass will be amongst

other items on the agenda. The flat glass conference will be held at "Outreach", an inner-city venue in Auckland. Participants will number about 40. Conference fees will be approximately \$NZ260 which includes a light breakfast, lunch and dinner. An additional and optional cost of \$NZ80 would include 6 nights accommodation at a nearby motel. Final costs will be available early in the new year when application forms will be sent out.

Australian participants would be most welcome. We hope that Australia, as well as New Zealand will be represented at this conference.

Hope to see you there.

NATIONAL CRAFT  
ACQUISITION  
AWARD  
EXHIBITION 1986

The Crafts Council of the Northern Territory Inc., in conjunction with the sponsors, the Museums & Art Galleries of the Northern Territory, will be conducting the Sixth National Craft Acquisition Award Exhibition between July 25th and August 3rd 1986.

All enquiries to be directed to:

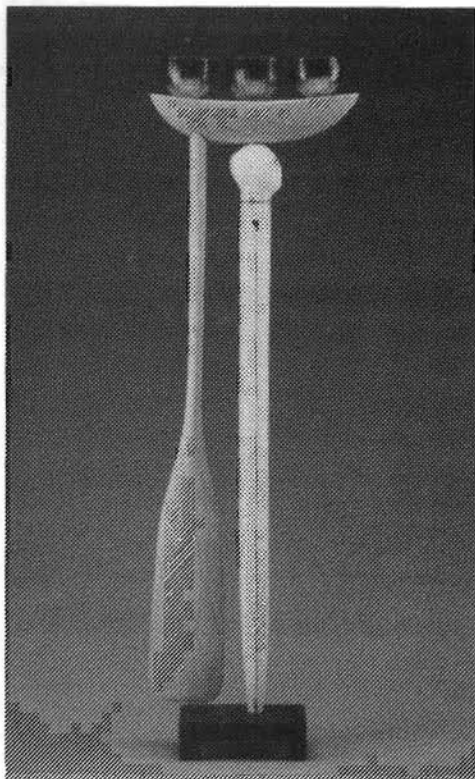
The Executive Director, The Crafts Council of the Northern Territory Inc., G.P.O. Box 1479, Darwin, N.T. 5794.

# COLLECTION OF MODERN INTERNATIONAL GLASS ART

*2nd International Glass symposium  
and the establishment of the  
"Collection of Modern International  
Glass Art" taken from 'New York'  
Magazine Summer-Fall 1985  
Nos. 23/24*

**Second International Glass Symposium  
scheduled for November.**

The Second International Glass Symposium will be held in Novy Bor, Czechoslovakia, from 21 to 27 October. The First Symposium was



Joey Kirkpatrick & Flora Mace  
58x17x18 inches

reported in 'New York', Nos. 15/16, Summer/Fall 1983. Again the Crystalex Concern, Czechoslovakia's largest manufacturer of household glass, will sponsor the conference. Crystalex has a long tradition of working with artists and promoting individual design and production.

The symposium will be divided into two categories according to technique, hot or cold. Two days will be reserved for work in the hot glass studio and an entire week for artists wishing to cut, engrave, paint, or do other cold techniques. There will also be a section for the design and execution of stained glass, a new addition to the symposium. All participating artists will have access to the master glassmakers and the facilities of the Crystal Branch Corporation at Novy Bor.

Fifty to fifty-five glass artists from Czechoslovakia, Europe, the U.S. and Japan will be invited as guests. Other interested parties will be welcome to attend. In addition to the execution of work by the invited artists, there will be lectures and theoretical seminars. An exhibition of work from the First International Glass Symposium will be organized at Jablonec and Nisou. A similar exhibition will also be organized for the work produced during this symposium. For additional information, please contact Crystalex - I.G.S., 473 13 Novy Bor, Czechoslovakia.

## **Museum and Gallery News**

**Collection of Modern International Glass Art established.**

Ebeltoft, Denmark, will be the home of the Collection of Modern International Glass Art that was established in January 1984 under the guidance of Danish glass artist *Finn Lynggaard*. A temporary location has been renovated and opened unofficially this June, with the official opening set for the following June.

A permanent site will be designed and built to house the collection.

The Collection has been organized in response to the tremendous development in glass art as a medium available to the independent artist. Lynggaard conceived the idea in 1980 when he moved to Ebeltoft, a small provincial town that is easily accessible. "In Ebeltoft, as in other places, where the surface of the sea reflects the light of the skies, a special light effect is produced, so vital to the display of glass," according to Lynggaard. More than 180 artists from over twenty countries have promised gifts to the collection including Jaroslava Brychtova and Stanislav Libensky, Czechoslovakia; Erwin Eisch, West Germany; Samuel Herman, Great Britain; Kyohei Fujita, Japan; Bert van Loo, Holland; Ann Warff, Sweden; Dale Chihuly, Fritz Dreisbach, Marvin Lipofsky, and Harvey Littleton, U.S.A.

The catalogue produced to announce the founding of the Modern International Glass Collection pays a special homage to Littleton as the founder of the studio glass movement. Lynggaard writes, "When the idea of a collection of contemporary work in Ebeltoft is realized, it will not only be a presentation of contemporary work in glass. It will also be an homage from glass artists the world over to a man who has been, and still is, a well of inspiration to us all."

All persons interested in the contemporary glass arts are invited to become "Friends of the Glass Museum." The annual fee is Dkr. 100 or Dkr. 1,000 for a lifetime membership. For further information please contact Frenigen, Glasmuseets Venner, v. kasserer Henning Kovsted, Strandvegan 29, DK 8400 Ebeltoft, Denmark.

Karen S. Chambers

REPORT  
FOLLOWING THE  
INAUGURAL  
TASMANIAN  
GLASS PLAYERS  
PICNIC

I participated in the above event which took place over the Australia Day weekend. Illustrious glassworker Robert Clark and his lovely wife Victoria hosted the event which was organised by Eileen Gordon, Richard Clements and James Dodson. The Clark household is located in the historic village of Evandale in northern Tasmania and the entire glass fraternity of Tasmania was there, with their respective wives, defactos, children and animal life. Some even brought cars; at one stage there was quite a collection of Jensen Interceptors to be seen. A number of mainlanders turned up with their respective associates, hire cars, high heels and etceteras.

Superior accommodation was provided (even above ground accommodation) superb food, beautifully decorated locations for various parties (albeit somewhat beyond the limit of any known Melways) wonderful picnics and even the weather was conducive.

Mr Clark has a most impressive set-up down there; he has spent the last 8 years renovating a large and lovely 1830's coaching inn which has everything from a cellar to a false Georgian chimney and is set in beautiful grounds. And that's only the main building. The stables are now the glass studio area which is filled with polishing wheels, glass, curios, kilns and even a pink corkscrew chimney that he had specially built (and painted). Robert is indeed mad, as are many of his friends and they all seem to be superior pool sharks. Does this indicate a mis-spent youth or just a keen eye? To see the art in his home, it would tend to indicate the latter.

It was a wonderful weekend and if these same people come to the conference, a splendid time should be had by all. Julie Brand, survivor.

## LEADLIGHTER WANTED

To be involved in any/every capacity in a well established Melbourne leadlight business. Contact Les Baxter (03) 370 4913 AH.

## WANTED

A recipe for some type of glass mould (plaster or other) for use in a kiln.

We shall publish any replies in the June Ausglass magazine, but Judy Rodsted-Wood of 9 Kelvinside Drive, Templestowe 3106 is in need of it now.

## NOAH'S ARK COMPETITION

Noah's Ark is proposing to develop a safe, portable object that can be hung in the window of a suburban house to alter the environment for terminally ill and severely handicapped children. This object could incorporate glass, acrylics, electronic components and be moving or static. It is anticipated the object would alter according to natural light source, e.g. sun, clouds and maybe to artificial sources.

When applying please attach resume and four slides of current work. Ten artists will be selected to submit design ideas at a fee of \$150.

From the designs submitted three will be chosen to be developed to the final object.

The commission fee will be up to \$2,000. Competition closes July 14th. Successful applicants will be notified by Friday, August 1st. Project to be completed by the end of 1986.

For further enquiries and copies of the design brief contact:

Annetine Forell 28 The Avenue,  
Windsor 3181. Phone: 529 1466

## RADIANT

105 Newlands Road, Coburg.  
Phone: (03) 350 4044.

**R**adiant Stainless Products manufacture and distribute a wide range of Lead Products including Lead Came. Because we use only quality Lead Ingot in manufacturing, our Lead Came is widely accepted by many studios and other users, such as the hobbyist.

Our brochure highlights the broad range of product which we currently manufacture but we always welcome ideas and suggestions to improve our product range.

Our Window Lead is normally supplied in 1200-1300mm lengths and is packed in sturdy 25 kg cardboard packs. We can supply our Window Lead in other lengths or, on reels if required.

Our product is distributed throughout Australia. Only limited stocks are carried as we have found that most users prefer to allow us a week or two to make their requirements to order so that they can be certain that their Lead is "fresh" and easy to use.

We believe that our product will readily meet your requirements and trust that you will find it easy to use and most satisfactory for its intended application.

Please contact us if you have any queries. - it's the start of the Radiant revolution.



L.F. Spittle  
Manager - Lead Products

## THE PRICING ARTICLE

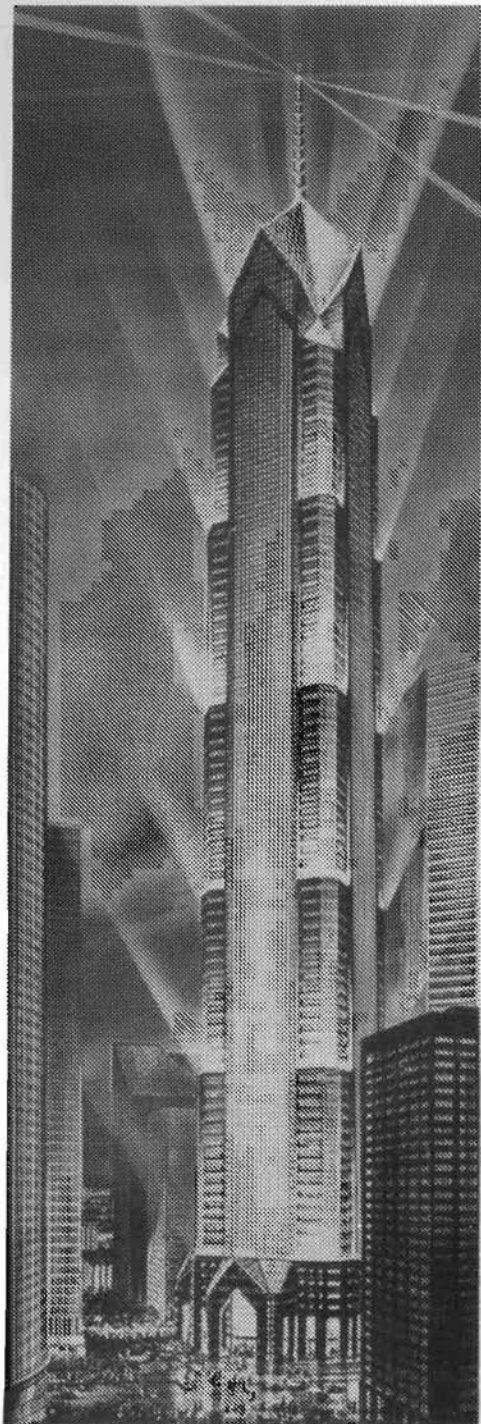
We thought an article on Pricing would be of interest to our many flat glass readers and potential flat glass workers. Consequently, I contacted four quite large established leadlight shops in Melbourne with following results:

**Company A** doesn't use square footage prices any longer. They have devised a 'wastage rate', i.e. –

- any diamond or rectangle work has a 25% wastage rate
- simple Edwardian work has a 50% wastage rate
- designed intricate work has a 100% wastage rate

'Wastage' is deemed as a piece of glass 6" square or less. Now, if you wish to save these pieces for later use, that's to your advantage but the original client should pay for that glass. Based on this pricing grid, the next step is to measure the area of the window, work out a glass price, taking into account the wastage rate and estimate how long it will take to make. (This is a personal assessment based on experience – you can't expect customers to pay for you to learn. You have to be fair in this estimation or alternatively, time yourself and price your labour upon completion of the job.) An hourly rate has to be settled on, which has to cover overheads (rent, SEC, car costs, rates etc) and multiply that hourly rate by the number of hours it'll take to finish the job.

Then, there is the design/drawing up time. Obviously diamond windows only need be drawn up, but still that takes time. Edwardian windows have to be designed but that's usually quick. However, design of new glasswork can take quite a long time and the pricing of



Bank of Southwest Tower, Houston Texas



this is a personal thing. (Unless you're really famous you can't charge extraordinary prices for designing; but on the other hand, you have to charge something. So all I can suggest is that fairness presides. Experience helps here too and maybe your fingers will have to get burned once or twice.)

Installation is the next item on the agenda. Union rates are \$32 per hour from leaving the factory/studio until you return, and silicon can be charged at \$10 a tube. These prices should be used as a guide only.

Once these costs are covered and the customer approves, Company A now obtains 1/3 of the total price as deposit, the remainder to be collected upon completion, or if it's a big job, in instalments.

**Company B** charge \$220 per sq metre for clear diamonds or rectangles. Any work other than that is priced at \$4 per piece of glass and the 'cut-to-size' rate of whatever glass they happen to be using. Design time is the same as installation time, \$25 per hour with a minimum charge of \$80 per installation.

**Company C** are relatively flexible when it comes to pricing. They have devised a \$3 per piece of glass price to which they add between \$60-\$80 per square metre for geometric work using clear or other inexpensive glasses; about \$165 per sq metre if it's cathedral glass with antique highlights, or \$200 per sq metre if the job is made up largely of antique glass.

Installation is a matter of experience (unfortunately) and is charged at \$25 per hour. This shop doesn't do a lot of specifically designed work, so it doesn't take them an enormously long time to design and draw up a job. Consequently, they bury their design costs within the general pricing structure. They are also fairly flexible on

terms of payment. Usually a nominal amount of between \$50-\$100 is asked as deposit, but with a return customer even this fee can be waived.

However, this company indicated the need to review their entire pricing structure to keep it in line with costs of living.

**Company D** charge \$25 per sq ft for clear diamonds and rectangles. Simple Edwardian stuff is \$65 per sq ft, elaborate Edwardian work is \$75 and design costs are again buried in these figures. Modern work is around \$100 per sq ft and painted work is \$120 per sq ft. Individual leadlight breaks are \$40 for one break in the local area, with additional breaks at \$10 per clear piece or \$15 per coloured piece. It costs this company \$25 to get into the car re installation and \$25 per hour after that.

The above prices are from commercial leadlight studios in Melbourne in March 1986. These prices have been arrived at because they work. Should your own prices differ greatly perhaps you could ask yourself why. These prices are a good guideline if you're thinking of establishing your own leadlight business.

Undercutting does no good for anyone, certainly not the undercutter who *just* manages to cover costs, and undercutting is bad for the business as a whole. There is plenty of work to go around so let's be realistic about it.

Julie Brand